

A thick black L-shaped frame is positioned on the left and right sides of the slide, framing the central text. The left part of the frame extends from the top left towards the center, and the right part extends from the top right towards the center, meeting at the bottom right.

POPULAR CULTURE IN EAST ASIA

Instructor: Melissa Mei-Lin Chan
MWF

8/27 Course Introduction

- Go through Scalar site for the course
 - *Course description*
 - *Rubrics*
 - *Weekly schedule*
 - *Discussion questions*
- Self introductions
- Sign up for group presentations
- For next time...

8/29 Popular Culture & East Asia

- We have established that popular culture is contingent. What aspects do we need to consider when discussing popular culture? Is pop culture the same as popular culture? What are the limitations of a term like "popular culture"? What are the advantages of such terms?
- There are numerous countries that make up what we know as East Asia. How should we define "East Asia"? Is it a geographical region? What is the relationship between these countries? Why are they grouped together? How does it relate to "Asia" more generally? What are the implications of using a category like "East Asia"?
- Keywords: Popular Culture, Media, Mass Culture, East Asia, Asia as Method

WHAT IS POPULAR CULTURE

■ High vs Low

- *What is your understanding of high culture? Give some examples.*
- *What is low culture? What are some examples in today's society?*
- *What are the implications of calling something high or low?*
- *Is low culture equivalent to popular culture?*

MASS CULTURE?

- Mass culture
- Mass Media + ideology



ALJAZEERA

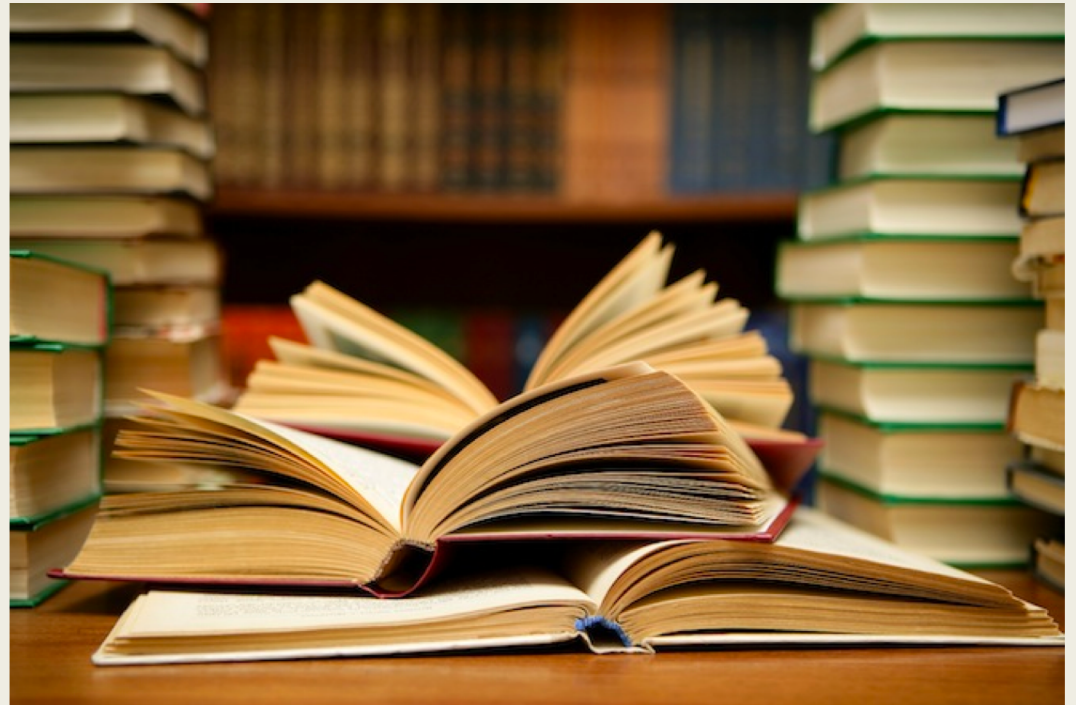
DEFINING EAST ASIA

- Cold War
- East Asia and Regional Interconnection
- Asia as method



8/31 Critical Reading Workshop

- CRA & Searching
- Discussion of Behind the Lies
- Sources
- Finding an argument
- Group Facilitation Parameters



No keywords today!

Behind the Lies my Teacher Told Me

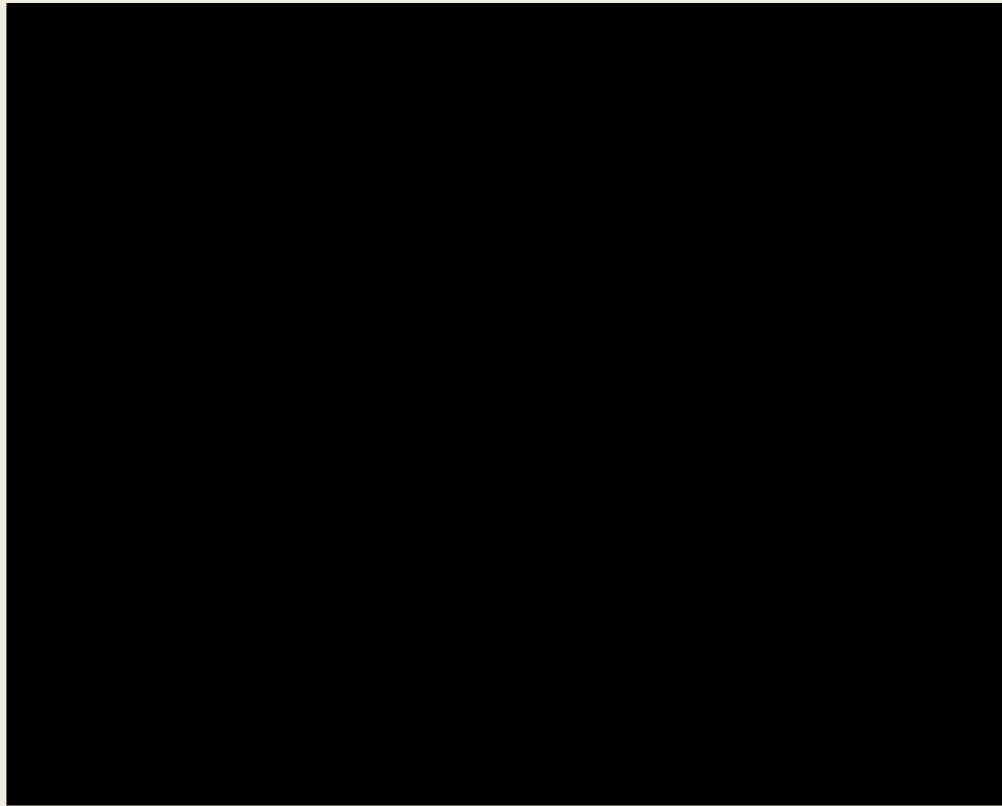
- Listening to "Behind the Lies My Teacher Told Me," what does it tell you about how we establish what is fact? How does the podcast address what is a credible source? Who gets to decide what is credible and not? How do sources get interpreted in our current society? How do sources become substantive of history?

Sources

- Primary Source (original source, evidence)
 - *A text or artifact that was created by those who had a connection with the topic or event*
 - *The text you are interpreting critically for this class: a film, video, podcast.*
 - *Generally not a critical essay unless you're researching intellectual history (or something like that)*

- Secondary source
 - *Critical essays*
 - *Generally secondary sources discuss primary sources. For example, the essays we read in this course are secondary sources that discuss the films we watch in the class as their primary course.*

One Armed Swordsman



Find the argument

This paper explores the ethics surrounding the representation of bodies that are disabled in martial arts films. The martial arts genre in Chinese and Sinophone cinema has been predominantly discussed in terms of a national body. Scholars, such as Stephen Teo, have argued that the national and cultural nationalism are the predominant concerns of martial arts films. The genre also features disabled bodies with films like *The One-Armed Swordsman* (1976) by Chang Cheh, and research surrounding these representations have focused on how these bodies exemplify fears of castration and national humiliation. The sites in which these films were made and circulated, however, was not in the People's Republic of China, which is ostensibly the national in relation to studies of Chinese cinema, but in Sinophone spaces, such as Hong Kong and Taiwan, whose national sovereignty has either been contested or simply denied. The national, therefore, is not sufficient to discuss representations of disability, and we must consider the ethics surrounding such depiction rather than analyzing them solely in terms of their relation to the national. I argue the ethical systems surrounding disability in martial arts films must first disavow the national. The ethics of imagining a body that is disabled, particularly in Sinophone sites, move away from a national system and towards a precariously networked ethics. Sinophone studies has emphasized the localization of culture, and I propose that it is also a localization of image where the Chinese body can no longer persist because the national has fallen away. Through an analysis of Chang's film, I illustrate how a Sinophone body emerges and moves locally. The ethical system of mobilizing a disabled body in the film is not one that refers to the People's Republic or even traditional Confucian codes but one that is particularly localized to the context of a 1970s Hong Kong that is grappling with colonialism and labor crises. Intersecting with studies of nationalism and national cinema, postcolonial studies, and disability studies, this paper aims to recast the discourse surrounding Chinese martial arts cinema and Chinese cinema more broadly.

Group Facilitation Guidelines

- Discussion Questions
 - *Email them to me 24 hours before your facilitation day*
 - *Don't write yes or no questions*
 - *Successful questions usually start with "what" or "how"*
 - *Ask questions about the readings and their arguments*
- Engage your classmates in discussion (ie: not you talking for 15 minutes straight)
- Respond to your classmates questions
- Remember, facilitations are reciprocal
- When you're on the struggle bus, I will help you, so don't be afraid to ask difficult questions.
- This assignment is meant to be collaborative: peer eval is due within 48 hours of your facilitation or you will not get a grade.

WEEK 2

Letting fists do the talking: Body Politics in Martial arts and Kung Fu Films

9/5 Wuxia: Chinese martial arts cinema history

- Where are we at now- Weekly Schedule
- Scalar: d3Xa63G
- Post #1
- Will upload first batch of slides by Friday 9/7
- Office Hours today?
- Chinese Cinema History & Martial Arts Genre Films

Discussion Questions

- 1. Have you seen a martial arts film before? If so, which one? How was it different from other action films? What made it a martial arts film to you?
 - 2. This course is based around the notion of popular culture in East Asia. How is the martial arts genre part of popular culture? How does the martial arts genre, especially of films, participate in global flows of popular culture?
-
- Keywords: Wuxia, Kung Fu , cinema history, literature

Early Martial Arts Cinema

- The Battle of Dingjunshan 1905
- Martial chivalry & Wuxia Xiaoshuo
- Intense popularity from the 1920s
- Shanghai
 - *World War II*
 - *Chinese Civil War*
 - *KMT & Wuxia*



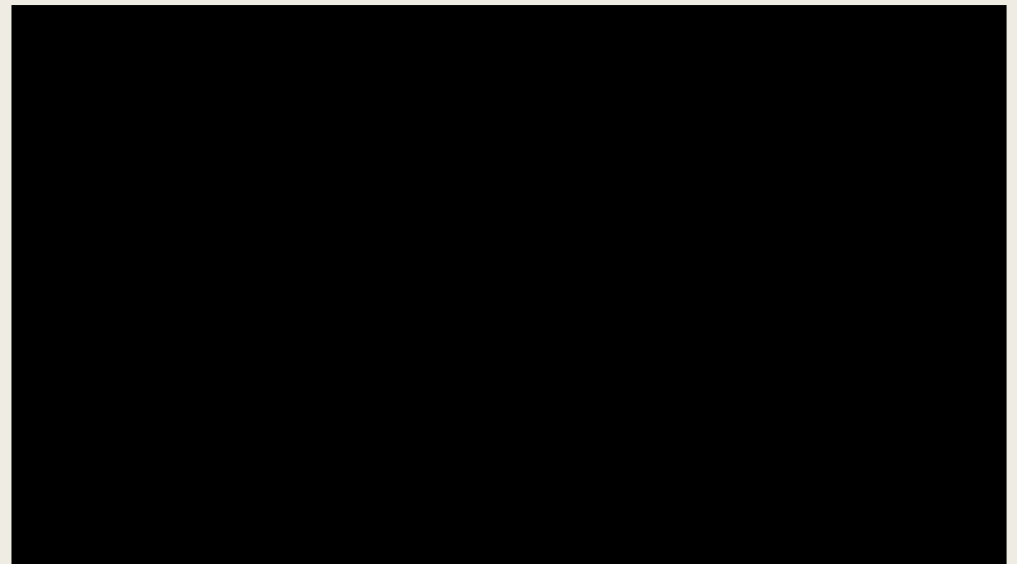
The Hong Kong Cinema Shift

- Hong Kong History
 - *Opium War*
 - *British Emporium of the East*
 - *Post-Chinese Civil War*
 - *Migration of the film industry*
- Shaw Brothers
- Export into Southeast Asia and other markets with Chinese-language communities



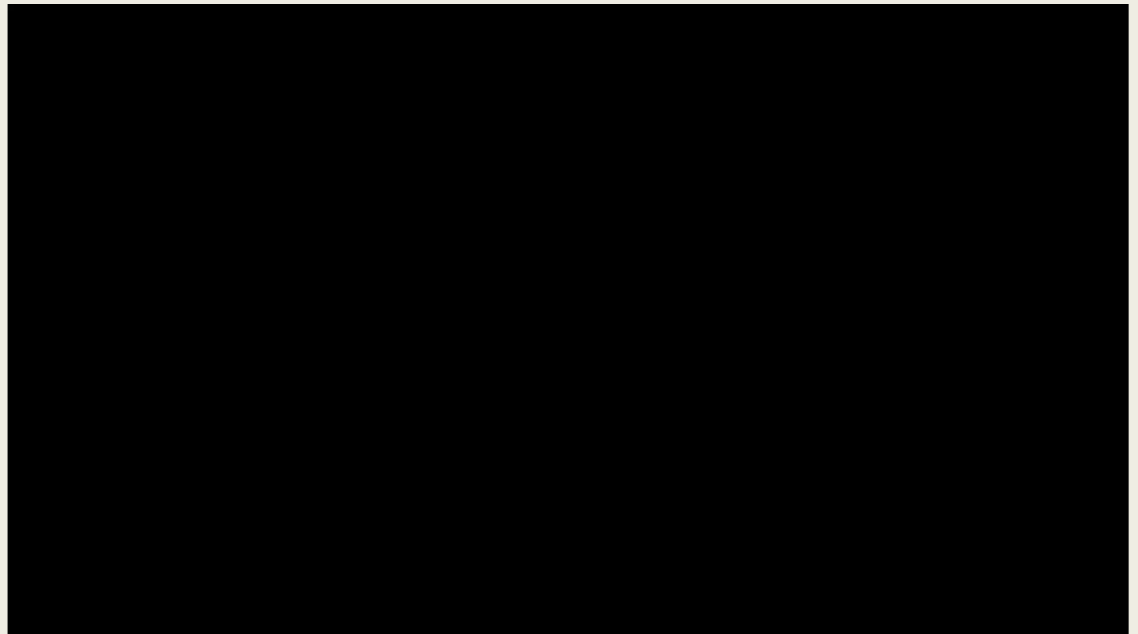
King Hu & the Opera Connection

- Opera's influence on martial arts films
- King Hu
 - *Come Drink with Me* (1966)
 - *Dragon Gate Inn* (1967)
 - *A Touch of Zen* (1971)
- Shooting style and use of new film technologies
- Construction of MA film archetypes



Swordplay Films after King Hu

- King Hu's archetypes
- Emphasis on literary connection
- Sinophone circulation
- Remakes



Global Production

- A Touch of Zen: Hong Kong, Taiwan
- Crouching Tiger, Hidden Dragon: USA, Hong Kong, PRC
- Sinophone Networks



9/7 Critical Film Workshop

- [illegible]

Every Frame a Painting

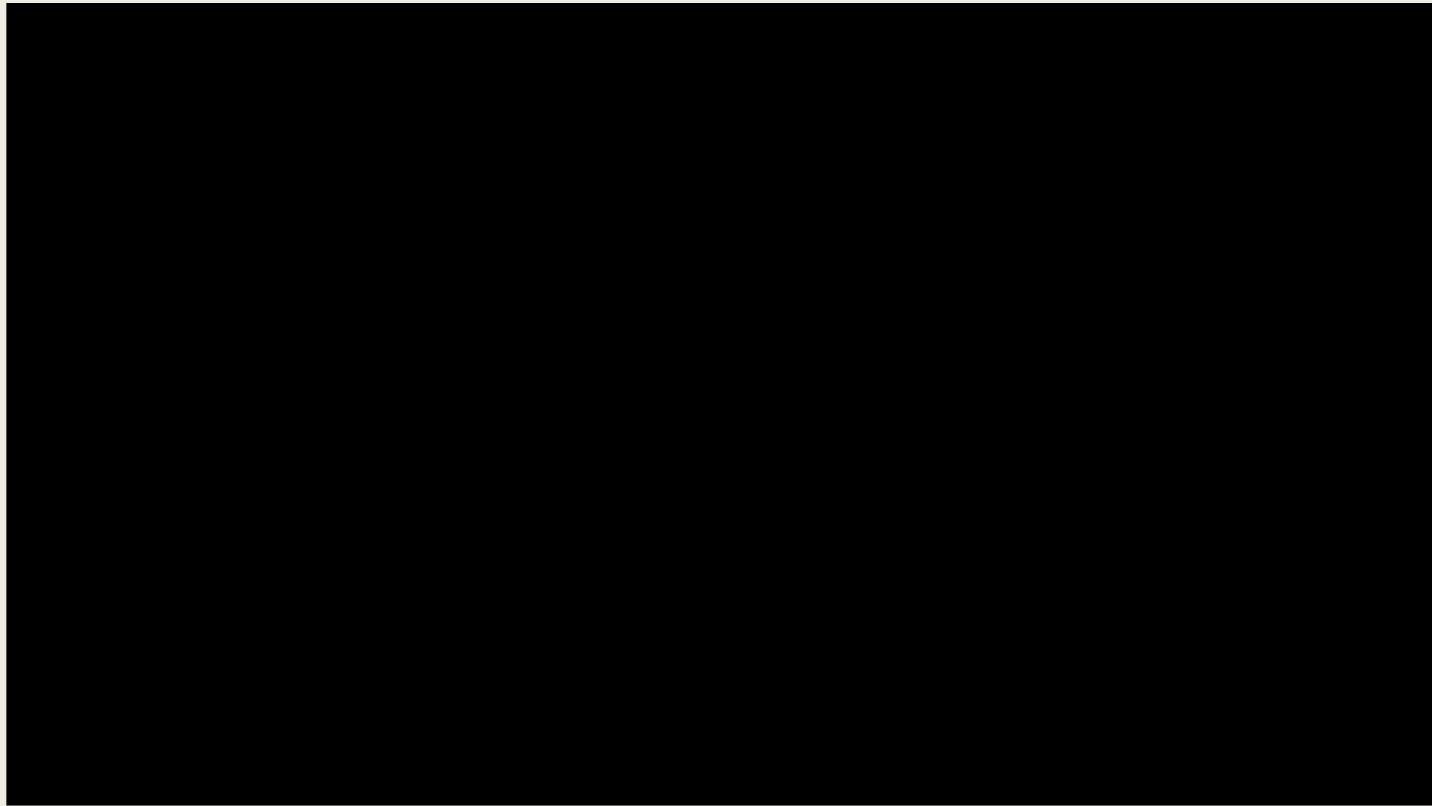
- How do you watch films? In a theater? At home? What kind of environment are you in? Do you take notes? How many times do you watch a film?
- Can films be critical texts?
- Let's build a list of terms you learned:

House of Flying Daggers 十面埋伏 (2004)

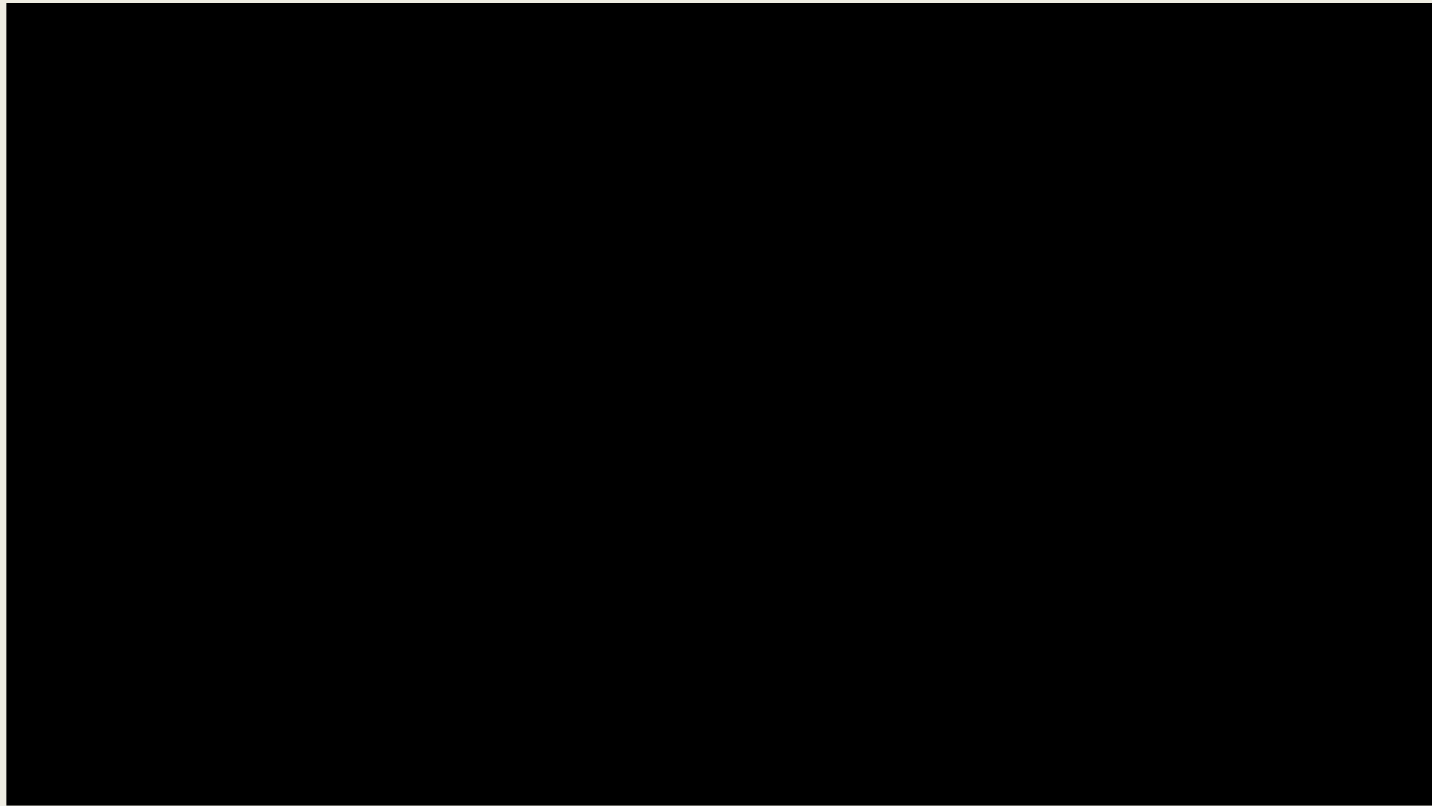
- Directed by Zhang Yimou. Starring Zhang Ziyi, Takeshi Kaneshiro, Any Lau
- Set in the Tang Dynasty (multiculturalism, active Silk Road, cosmopolitanism, flourishing art and literary culture.
- Transnational production



Trailer time



Close read this scene



WEEK 3

Everybody was Kung-Fu Fighting in East Asia



9/10

TRANSNATIONAL
MARTIAL ARTS:
DIASPORA AND CULTURE
IN *CROUCHING TIGER,*
HIDDEN DRAGON

FACILITATION

- Keywords: diaspora, transnationalism, minor, sinophone, network

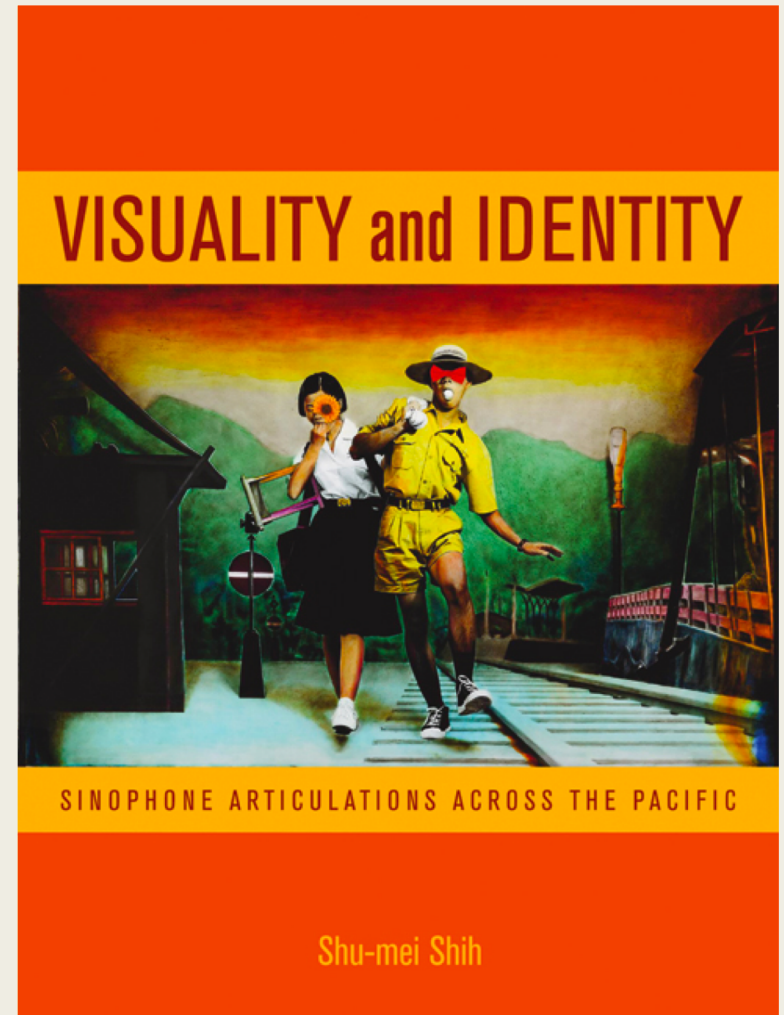
What is diaspora

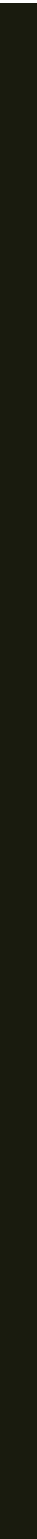
- Diasporic populations
- Migration (forced or voluntary)
- Transnationalism
- Homeland
- Ethnic, cultural, linguistic ties



Defining the Sinophone

- Chinese-language
- Minor literature/ Minor transnationalism
- Anglophone, Francophone, Hispanophone
- Chinese vs Chineseness
 - *Language*
 - *Ethnicity*
 - *Culture*
 - *Geopolitical place*
 - *Historical concept*
- Localization
- Networked identities





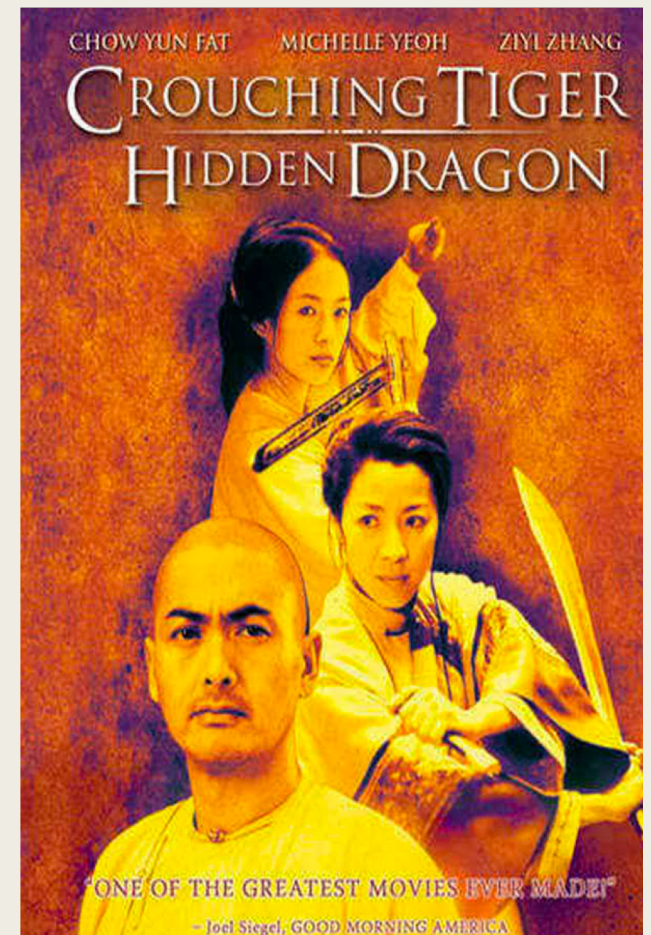
Transnationalism

Diaspora

Sinophone

Crouching Tiger, Hidden Dragon as Sinophone Cinema

- Sinophone Cinema
- Transnational Production
- Localized accents of the actors
- Presence of difference
- Visually unified world (mise en scene) of a historical China but a disruptive aurality

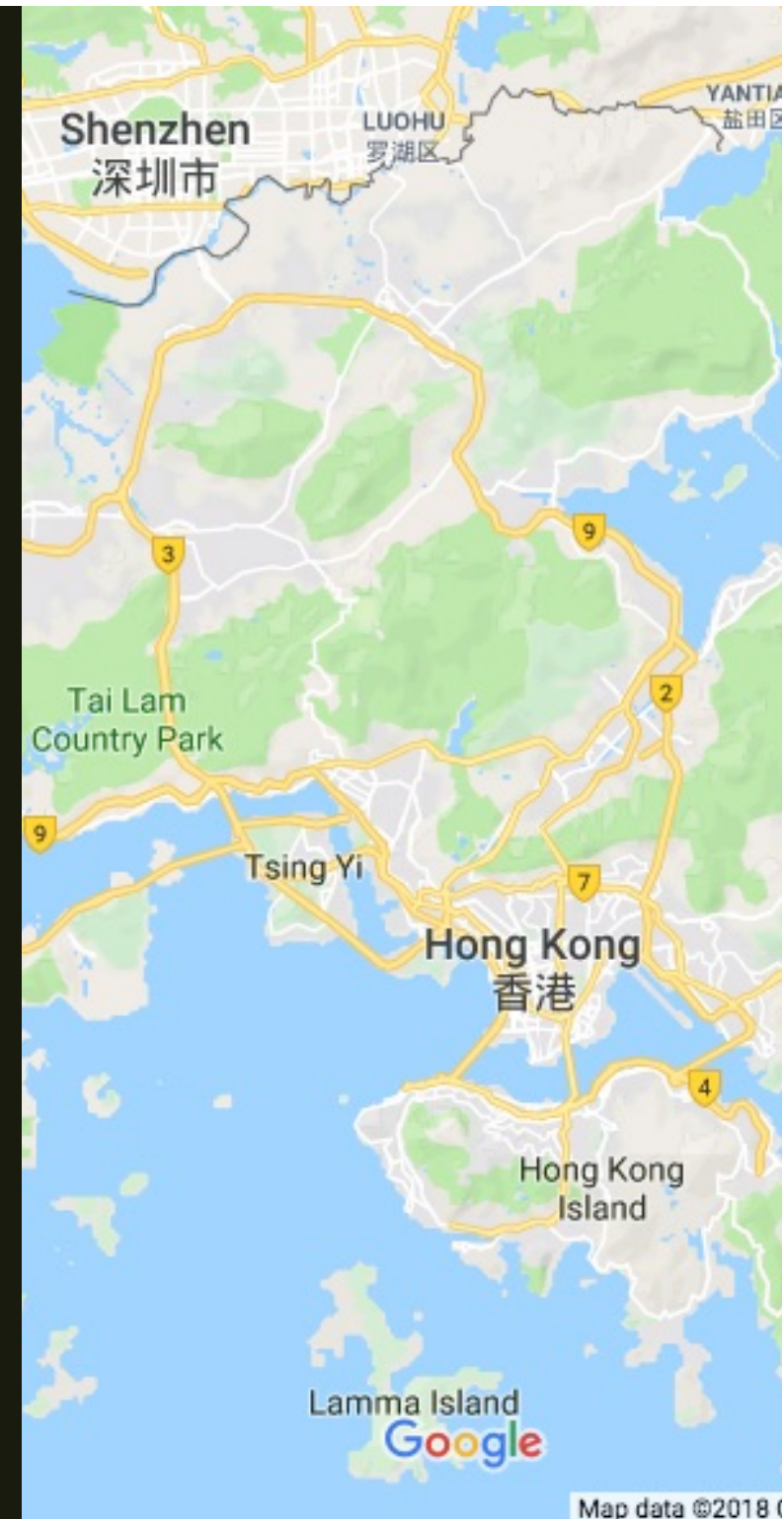


9/12 Hong Kong's Kung Fu: Coloniality, Cultural Authenticity, and Chineseness

- What image does your mind conjure when someone says, “Hong Kong”?
- What does it mean when something or someone is “authentic”?
- Keywords: Colonialism, Cultural Authenticity, Hong Kong

Hong Kong History

- Hong Kong in dynastic history
- Opium War 1839-1860
- Hong Kong during WWII
 - *Japanese Occupation*
- Hong Kong during the Chinese Civil War



Colonial Hong Kong

- Emporium of the East
- British Rule
 - *Colonial Control*
 - Racialized gaps
 - *Labor Disputes*
- Multilingualism
- Multi-ethnic Communities



Hong Kong Martial Arts Cinema

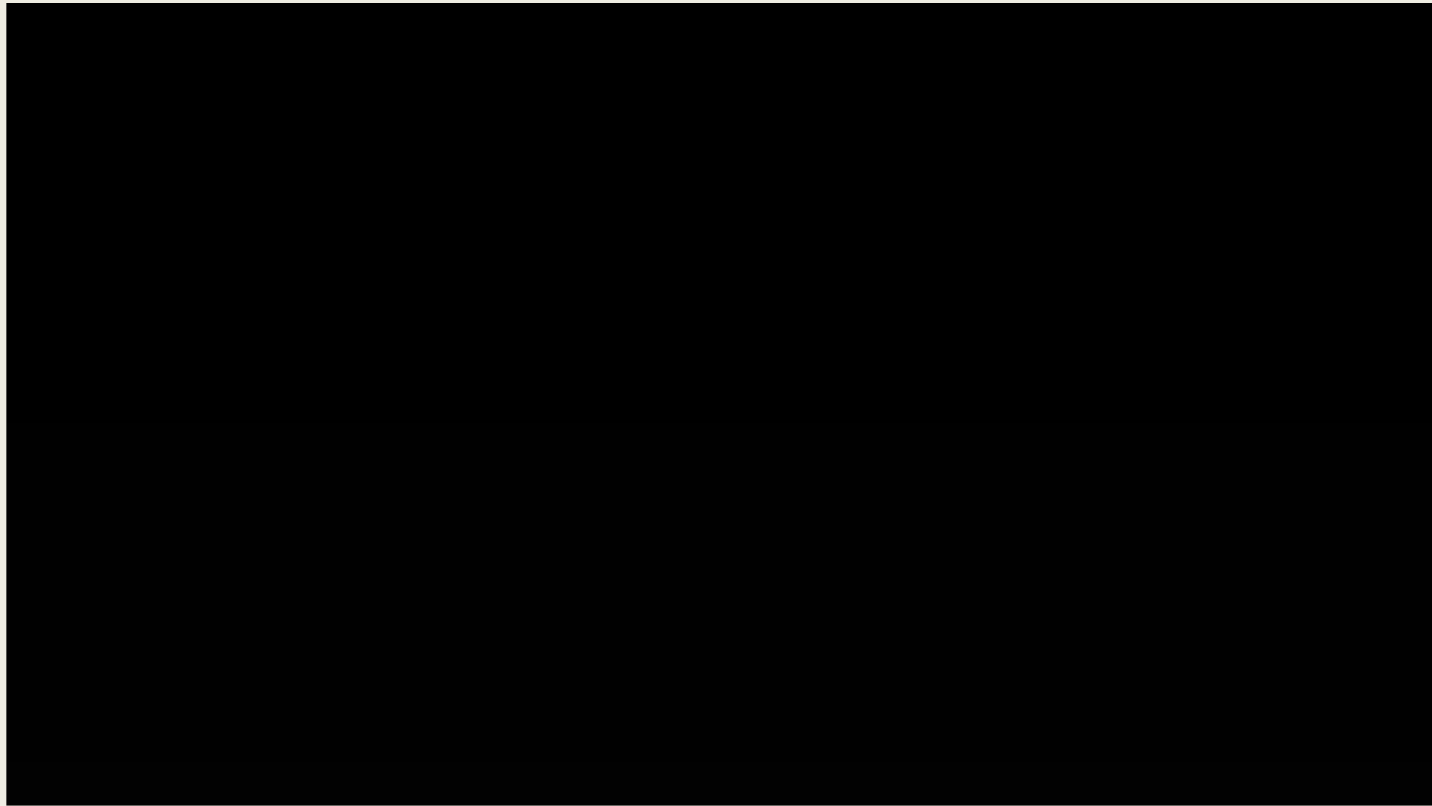
- Hong Kong & Sinophone Film Production
- King Hu & 1960s paradigm
- 1970s swordplay
 - *Mandarin & rise of Cantonese speaking*
 - *Graphic violence*
 - *Shift to male relationships/
masculinized rhetoric*
 - *Lasting influence on the global scale
(think: Wu Tang Clan, Man with the Iron
Fist)*

Revving towards 1997

- Sino-British Joint Declaration 1984
- Relative Creative Freedom
- Hong Kong New Wave
 - *Wong Kar-wai*
 - *Ann Hui*
 - *Peter Chan*
 - *Fruit Chan*
 - *Tsui Hark*
 - *John Woo*



Ashes of Time

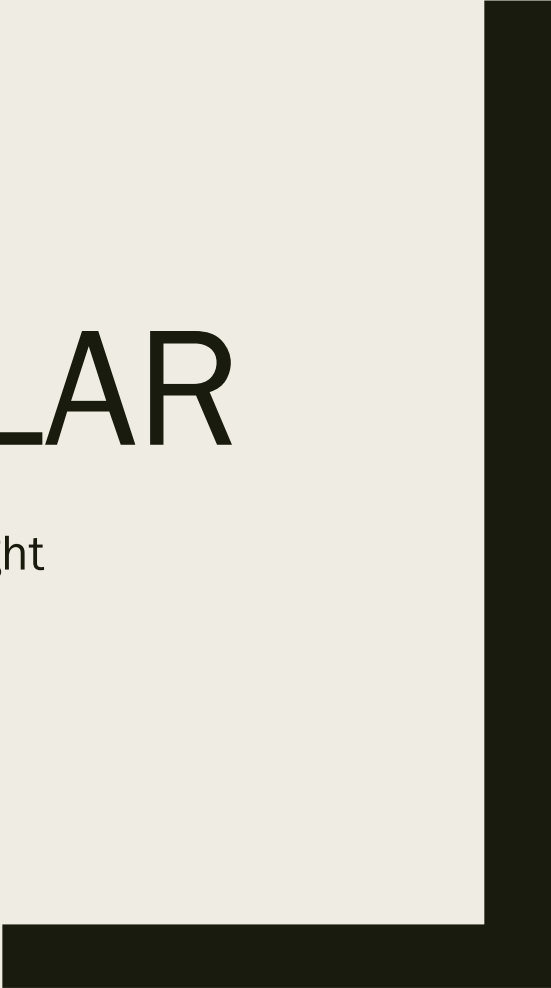


HONG KONG VS/AND CHINA



PIXLR + SCALAR

and a note on fair use and copyright



Fair Use & Copy Right

- Copyright and protections
 - *It protects your work too!*
- Fair use
 - *Appropriate amount*
 - *Transform it*
 - *Give credit*
 - *Not for profit*



SOFTWARE TIME

- Pixlr express vs editor
- If you want to use pro software (photoshop, illustrator) feel free to
- Apps that may be helpful to you
 - *Adobe offers compact versions of editing software as an app for your smartphone and tablet (ex: adobe draw) *usually free*
 - *Adobe spark (web), free, but has a logo at the bottom (you can cut it out on other apps)*
 - *Also freeware (gimp, pixlr, etc.)*
 - *Voyant/Wordle*
- Advice take or leave as you will
 - *Use pixlr if you don't want to bog down your computer*
 - *Use Adobe CC if you want more editing power (which may or may not be necessary depending on your project)*
 - *The most important thing is that you play around with the program, get used to the functions, and frequently save your work!*
 - *HACK YOUR TOOLS (Microsoft office, ppts, excel)*

WEEK 4

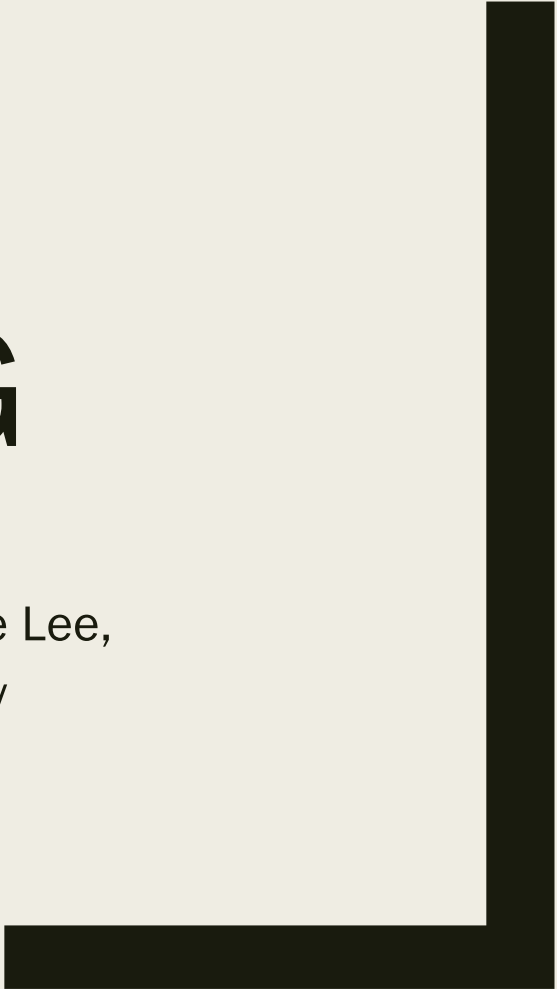
Battling it out: Fighting Genres in East Asia



KUNG FU HUSTLING

9/17

Keywords: Kung fu, third world, Bruce Lee,
decontextualization, authenticity



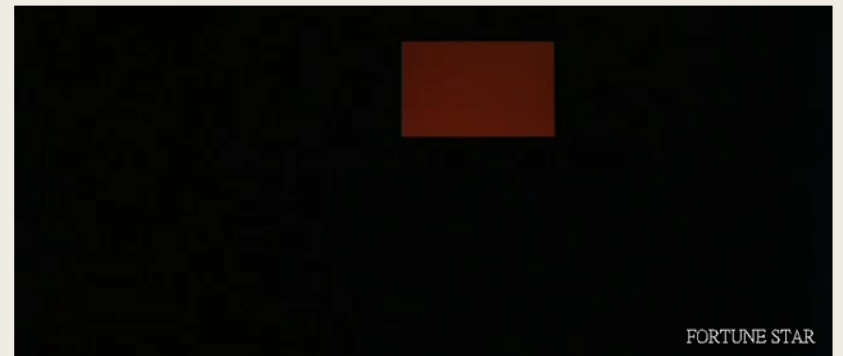
Kung Fu vs Swordplay

- Fighting Style: fists vs swords
- Male centered images and narrative
- Dealing with third world struggle (1970s)
- Deemphasizing literature
- Global cultures



Bruce Lee

- American born, Hong Kong raised (1940-1973)
- Big Boss (1971)
- Fist of Fury (1972)
- Way of the Dragon (1972)
- Game of Death (1978)



Stephen Chow





THE POLITICS OF AUTHENTICITY

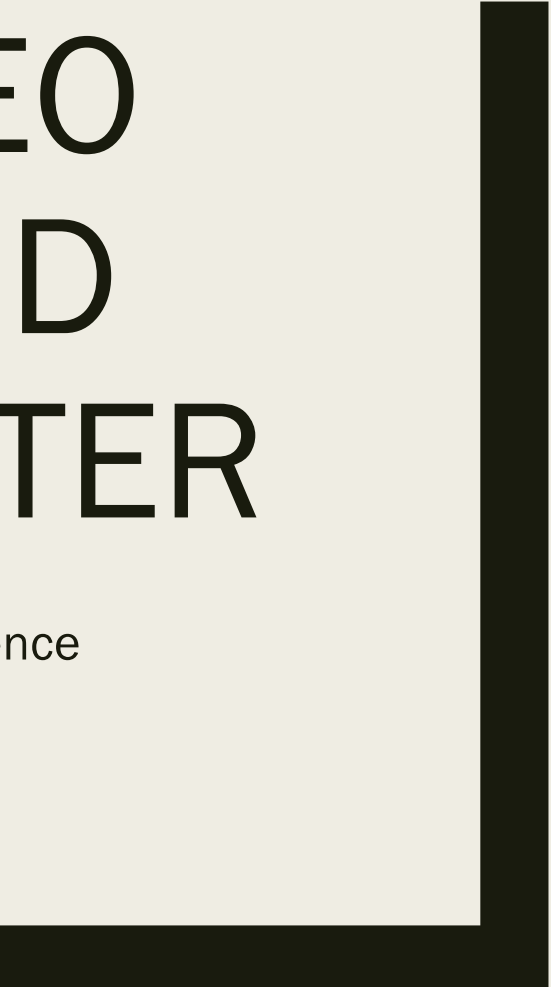
How is Kung Fu Hustle an “authentic” or “inauthentic” martial arts film?

What does it mean to de-contextualize Kung Fu for a global audience?



JAPAN, VIDEO GAMES, AND STREET FIGHTER

Shifting Genres and Inter-Asia Influence



BUT FIRST...

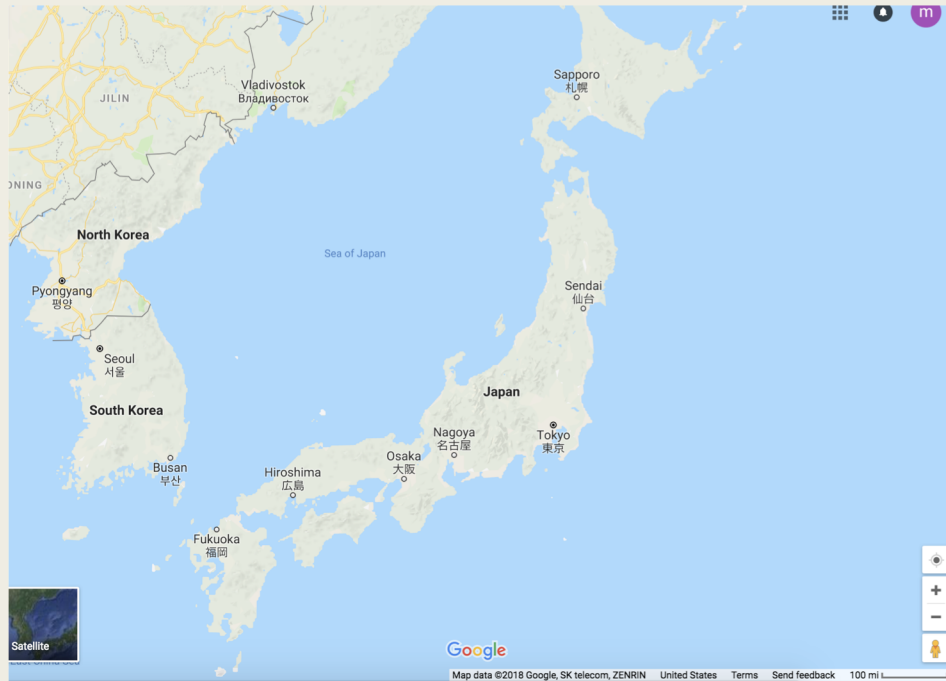
A POP QUIZ

WRITE DOWN THE NAME OF ONE
STREET FIGHTER CHARACTER

Street Fighter!!!!!!!

- Have you played Street Fighter before? If so, when, and how was that experience the same or different than playing it now? What kind of console did you use? How did that affect the way you viewed the game?
- What other fighting games have you played? How were those similar or different than playing Street Fighter?
- Keywords: Interasia, Interconnected, Medium Specificity

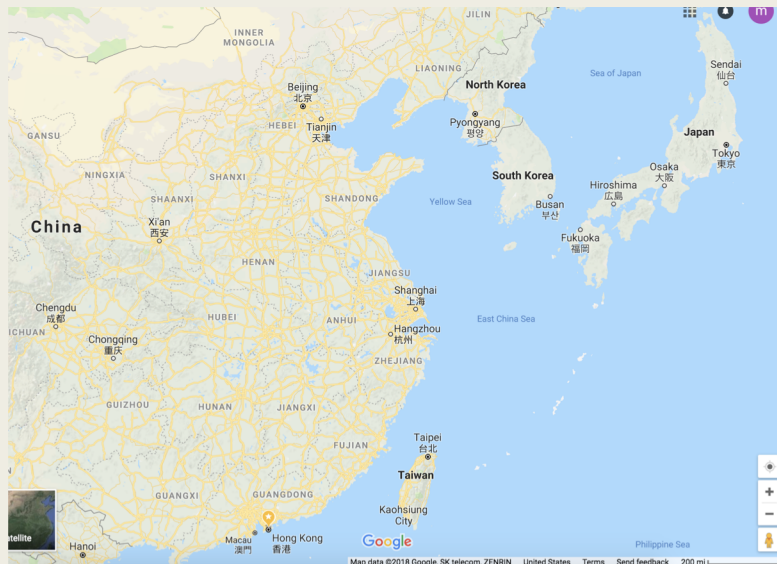




BUT FIRST
A BIT OF
JAPAN'S
HISTORY...

WHY VIDEO GAMES!?

INTERASIA INFLUENCE



A few things to ponder

- What do you think about the representational politics in Street Fighter? How are the characters presented in the game? How are different ethnicities or genders depicted in the game?
- Considering Japan's push for soft power, how are video games like Street Fighter participating in such this discourse? How are they representing Japan on a global scale? What effect do video games have on our perception of Japan?



Friday
9/21
Digital
tools /
Platforms

List making

Workshop CV/
Resume

9am

- List of tools, platforms, or digital skills
 - *Pixlr*
 - *Word- Microsoft suites*
 - *Languages (non-digital)*
 - *Adobe suites*
 - *Python, Javascript, swift*
 - *Scalar/ wordpress/ wix*
 - *Imovie*
 - *Social media (Twitter, Instragram, YouTube, Facebook, Linkedin)*
 - *Quickbooks*
 - *Spotify, soundcloud, tidal*

10am

- List of tools, platforms, or digital skills
 - *Photoshop (adobe suites, after effects, indesign)*
 - *Pixlr*
 - *Final cut pro x (imovie)*
 - *Logic pro x*
 - *Microsoft suites (excel, paint, word, ppt)*
 - *Social media (Instagram, twitter, tumblr, pinterest, Facebook, linkedin)*
 - *SPSS, quickbooks*
 - *Final draft*
 - *R*
 - *Garageband, spotify, soundcloud*
 - *Twitch, YouTube, streaming/live*
 - *Mathlab*

Job Experience

Education

Skills/ certifications/ languages + level

Awards/ fellowships/ scholarships

References (name, position, email address,
telephone number, official address)

Writing a resume

Tailor your resume for the job

Put the most vital info first

Quick and concise

Play up your strengths

More is not always better

Imagine you're in the reviewer's shoes

RESUME TIPS

WEEK 5

Remaking Asia: How Adaptations Shape National Histories

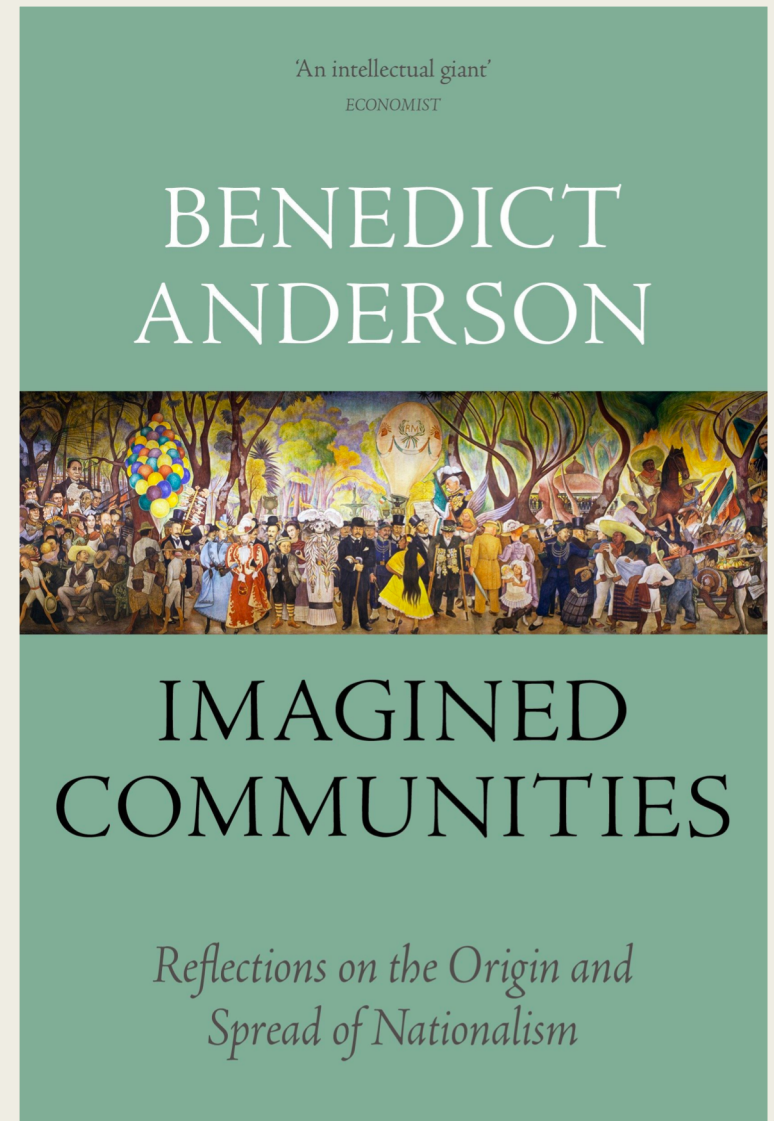


HOW DOES MEDIA IMAGINE ASIA

Imagined Communities

Imagined Communities

- Post- WWII era & Marxism
- “every successful revolution has defined itself in national terms”



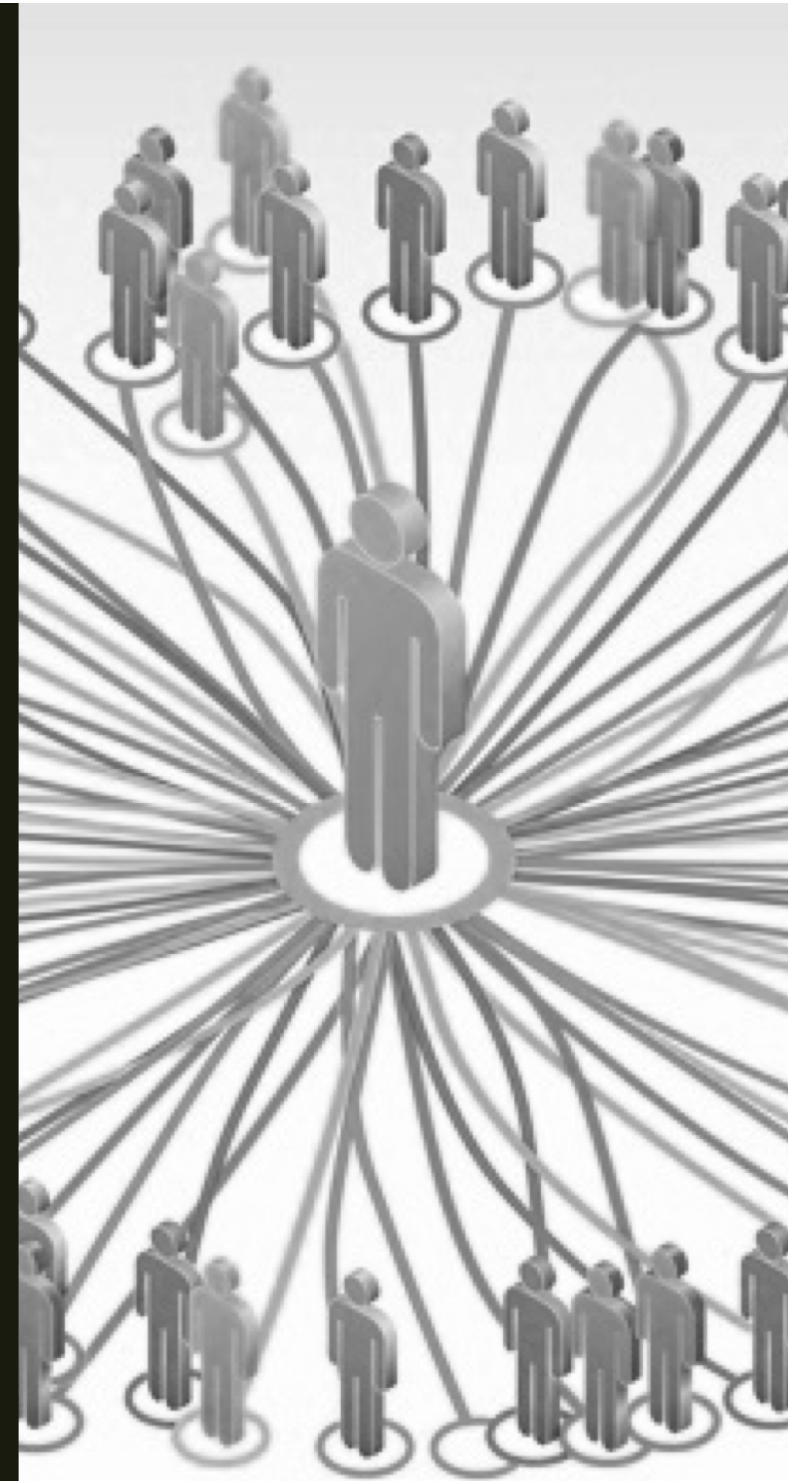
Nation National Nationalism

- Nationalism at its beginnings
- Three Paradoxes
- Nationalism as a pathology / Modern condition



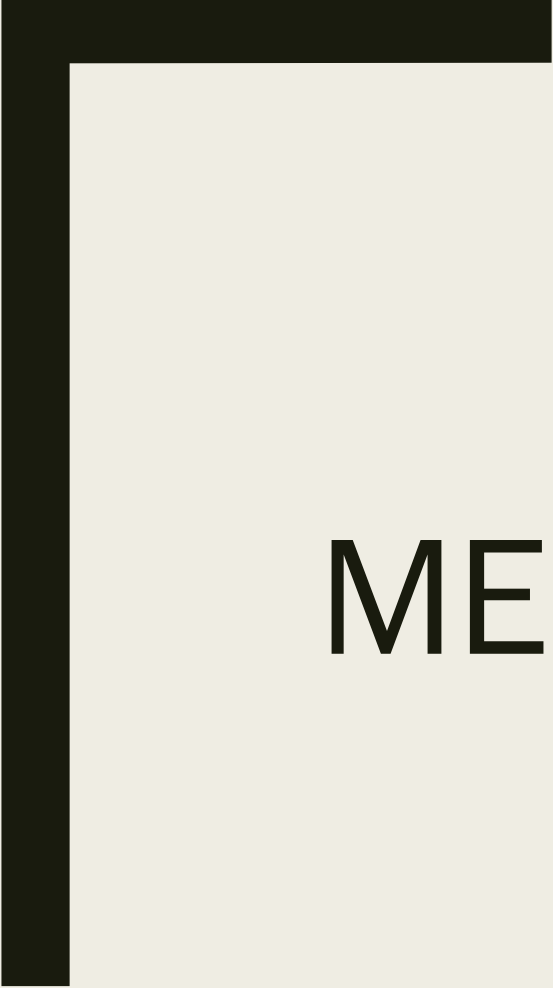
IMAGINED COMMUNITY

- NATION & IMAGINED
COMMUNITY
- Invention of a nation



9/24 Discussion

- What communities do you imagine yourself participating in? How have you found these communities? Have you ever considered yourself to be part of a community and later on not identifying with it or vice-versa? How do you participate in these communities? Can you be part of more than one imagined community at a time?
- How does the notion of an imagined community intersect with the ideas of authenticity that we have discussed?
- What kinds of imagined communities do you see at play in the media?



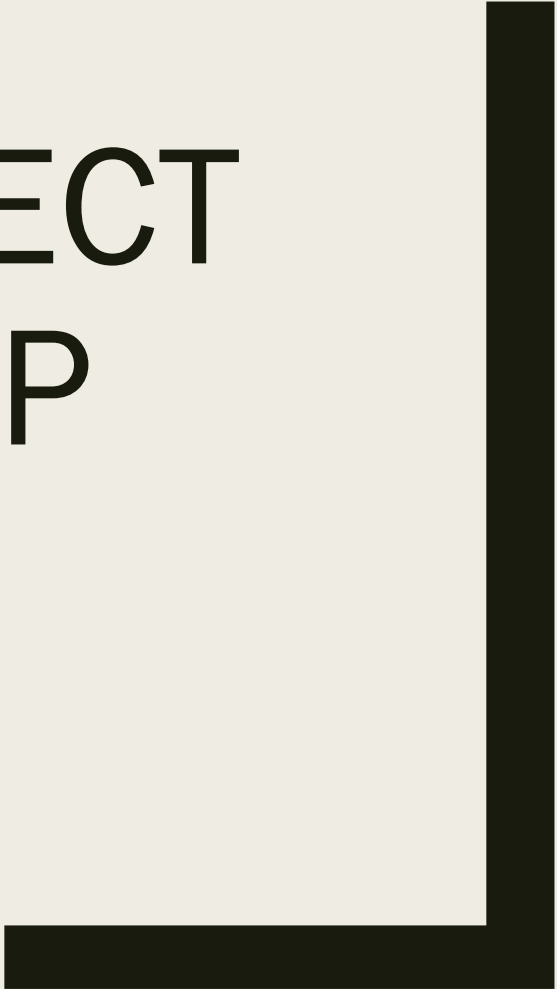
MEDIA PROJECT

9/26



Theories/ Concepts so far

- Popular Culture Studies
- Asia as Method
- Politics of Authenticity
- Interasia
- Soft Power
- Politics of Representation
- Transnationalism
- Sinophone
- Medium Specificity
- Imagined Communities
- Nationalism



MEDIA PROJECT WORKSHOP

9/28

WEEK 6

Branded to be Remade: Film Noir and Gangster Films in East Asia

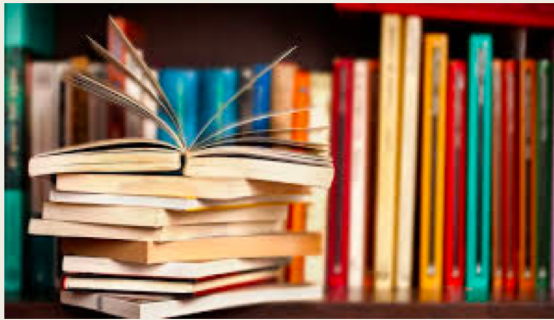
A thick black L-shaped line forms a frame around the text. It starts at the top left, goes right, then down, then right again at the bottom right.

ASIA'S IMAGINED COMMUNITIES:

The Origins of Nationalism



THE ORIGINS OF NATIONAL CONSCIOUSNESS



STATE VS VERNACULAR

Fatality of Linguistic Diversity

- The element of fatality is essential. For whatever superhuman feats capitalism was capable of, it found in death and languages two tenacious adversaries. Particular languages can die or be wiped out, but there was and is no possibility of humankind's general linguistic unification. Yet this mutual incomprehensibility was historically of only slight importance until capitalism and print created monoglot mass reading publics...While it is essential to keep in mind an idea of fatality, in the sense of a general condition of irremediable linguistic diversity, it would be a mistake to equate this fatality with that common element in nationalist ideologies which stresses the primordial fatality of particular languages and their association with particular territorial units. The essential thing is the interplay between fatality, technology, and capitalism (p. 43)

10/1 Discussion Questions

In what ways can national consciousness be derived from material other than print media? Can cinema or other visual media give rise to a national consciousness?

How has the internet or other forms of digital media shaped or reshaped a sense of national consciousness? Do you participate in online discourse(s) about your identity?

Reflect on your own media consumption. How has your own national consciousness been shaped by the types of material you consume?



EAST ASIA OG: SUZUKI SEIJUN

10/3 Keywords: Nation, Nationalism, Nation
building

Extra credit quiz point

- 10/10, 3:00-4:00pm; UNH 1000 Ahmanson Auditorium
 - *Chantal Nong*
 - VP of Production at Warner Bros.
 - production of Crazy Rich Asians to speak on the film
- Take a selfie in the auditorium during the event (discretely) and tweet it at me (@melimeic) or email it to me.



SUZUKI
SEIJUN



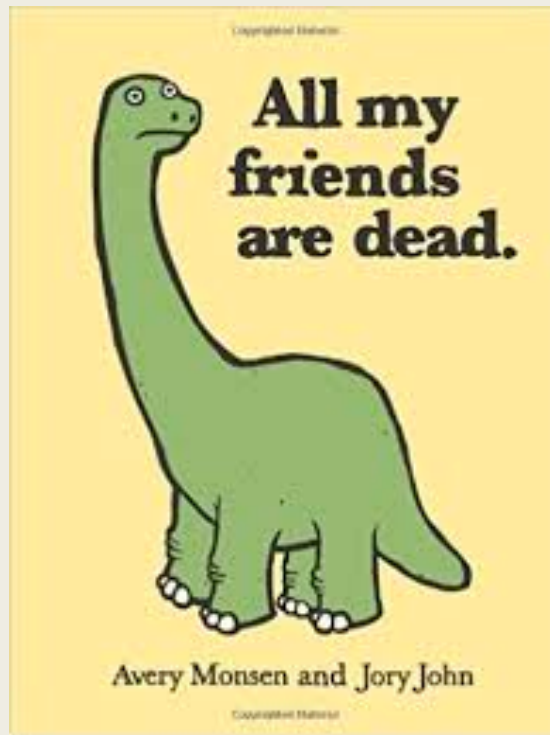
SUZUKI SEIJUN VS NIKKATSU

JAPAN 1968



Discussion

10/3



What kind of landscape of Japan and Tokyo does *Branded to Kill* create? How does it relate to the idea of the building or destruction of the nation of Japan?

What kinds of visual language is used in the film? What film techniques are utilized, and what affect do they have on the viewer? Is it familiar or disorienting. What type of national consciousness does it invoke? Or, does the film disavow a national consciousness altogether?

How are gender and sexuality portrayed in the film? Reflecting on the intersection between the nation and gender, how do the bodies on screen reflect the nation or national context? What do you make of Goro's relationship with the smell of cooking rice?



GANGSTER LEGACIES:

Takeshi Kitano

Keywords: Masculinity, Yakuza, 1997 Asian Financial Crisis





Japan in the 1990s

- Economic Recession
- Advancement in tech
- Population declining

Cool Japan



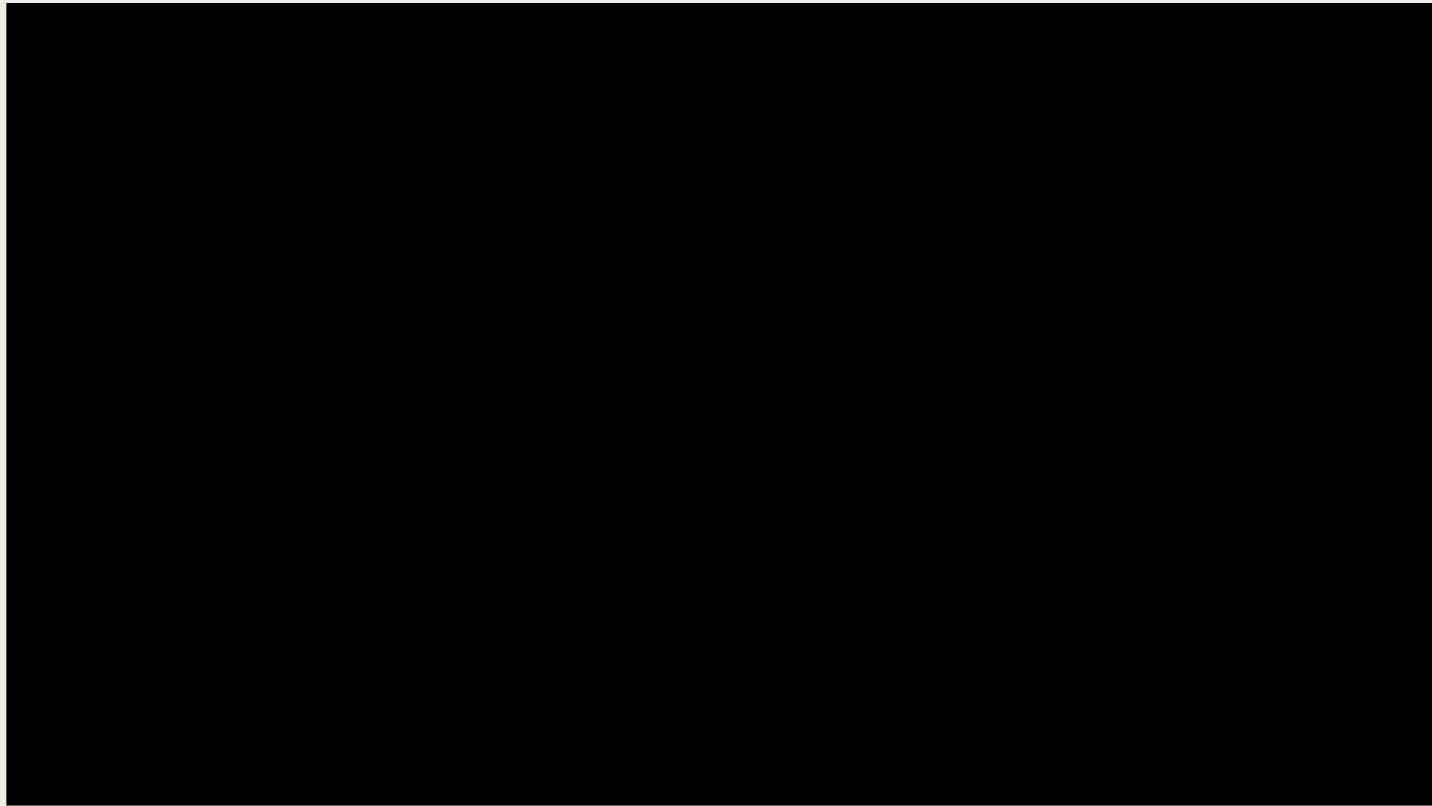
- Japan Ministry of Foreign Affairs (officially founded in 2001)
- Cultural Influence in East Asia
- National Branding

Takeshi Kitano (Beat Takeshi)

- Comedy
- Yakuza Genre
- 1994 accident
- Hana-bi and International Recognition



BEYOND OUTRAGE

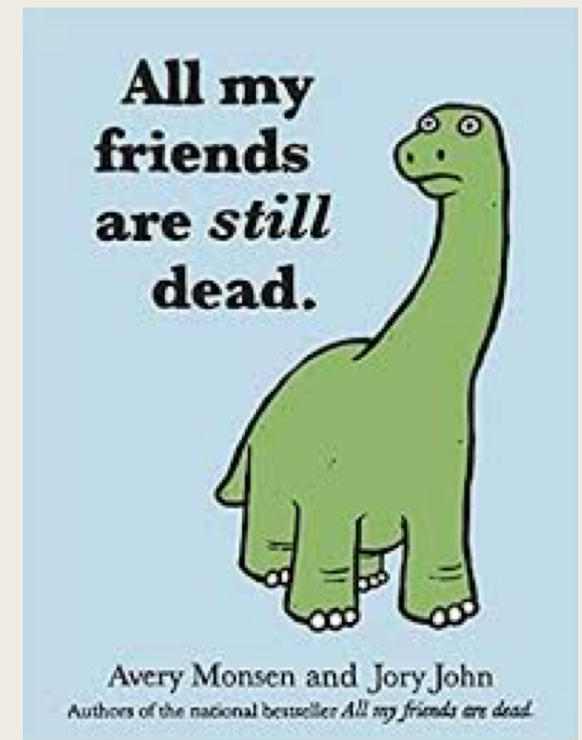


10/5 Discussion Questions

How does Kitano's film resonate with *Branded to Kill*, or are the two irreconcilably different? What tropes and film aesthetics are similar or different in *Sontine* and *Branded*?

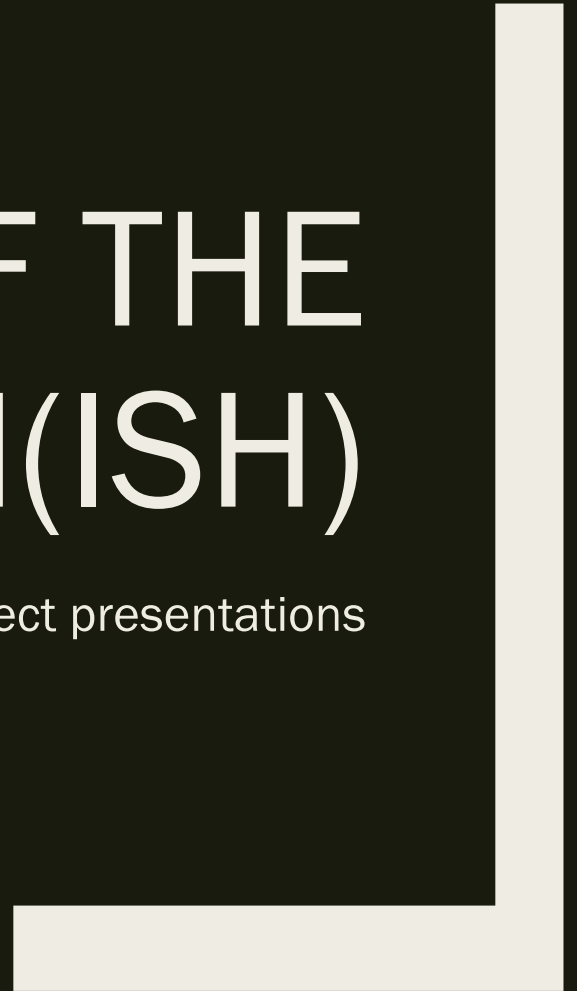
How is violence portrayed in *Sonatine*? More specifically, how is violence portrayed in relation to masculinity?

In what ways does *Sonatine* reflect or refract a sense of the nation in the Japanese context? Does the film engage with the conception of the nation at all? What does the setting of Okinawa rather than Tokyo do for the film?



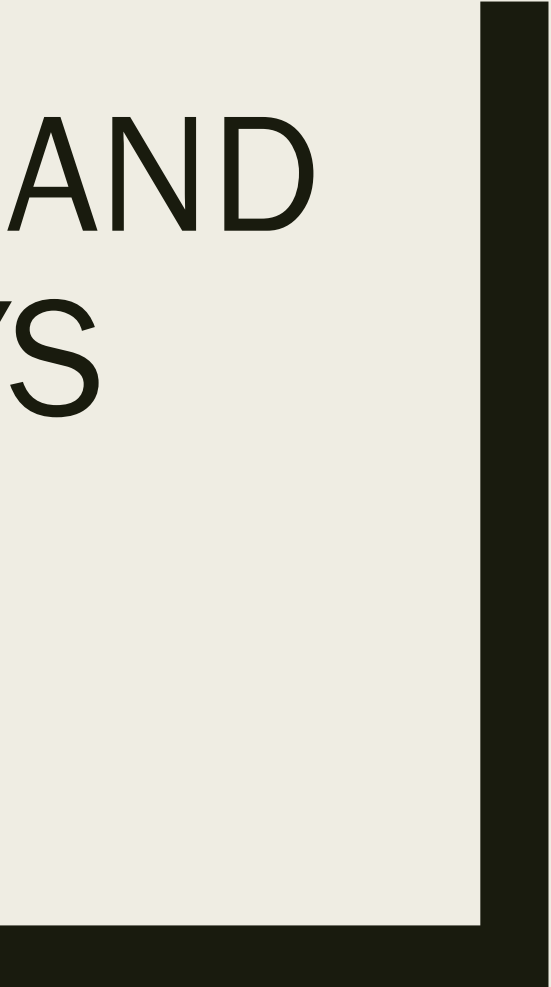
MIDDLE OF THE TERM(ISH)

Media project presentations



WEEK 8

Many Tomorrows and Not Always Better: Hong Kong's Gangster Legacy



MANY TOMORROWS AND NOT ALWAYS BETTER

Hong Kong's Gangster Legacy

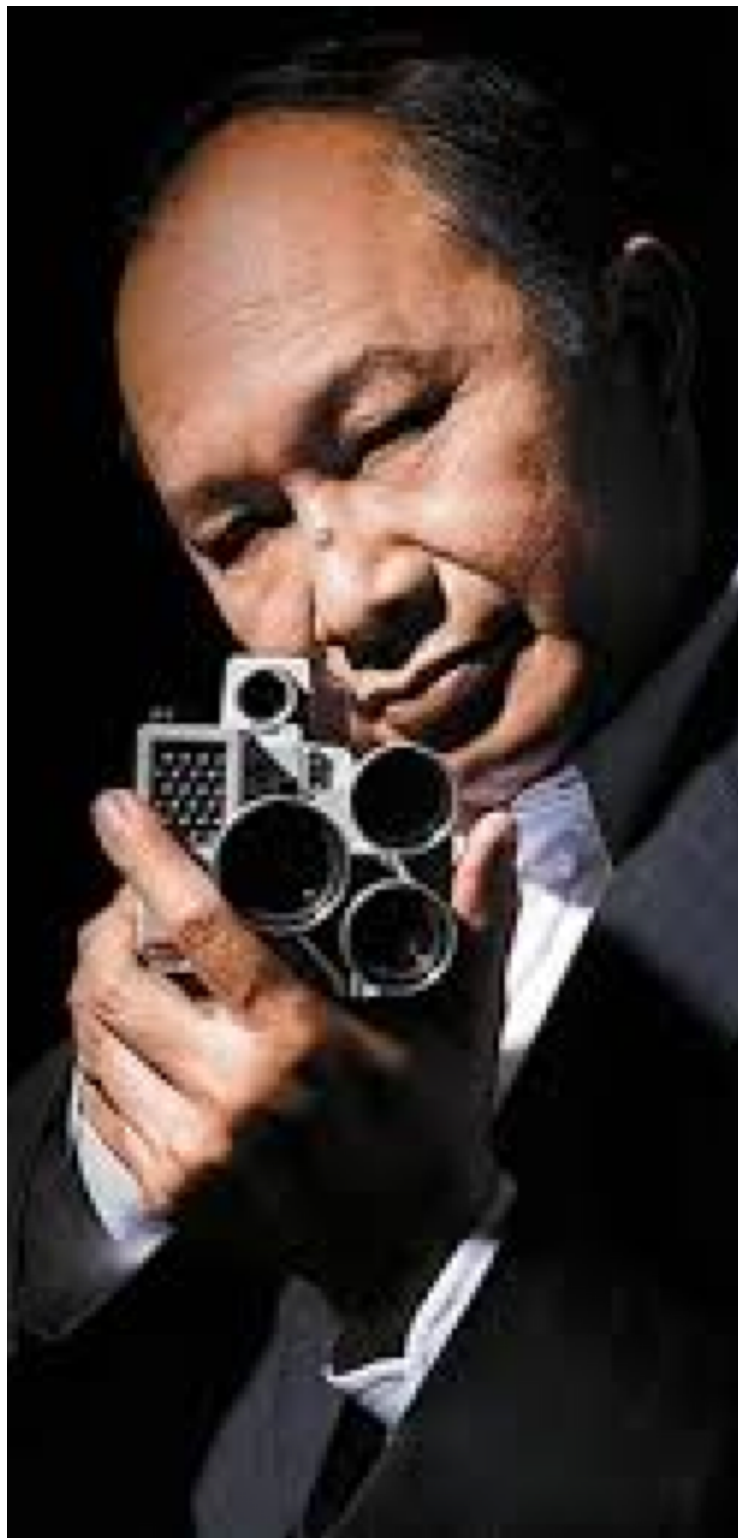
A Brief History Reminder

- Hong Kong in 1980s
- Sino-British Joint Declaration
- Colonial Past & Uncertain Future
- Coming out of Hypermasculine Kung Fu films of the 1970s
- Hong Kong New Wave



The word "FACILITATION" is centered in a bold, black, sans-serif font. It is framed by thick black L-shaped lines at the top-left and bottom-right corners, creating a partial rectangular border.

FACILITATION



Woo's Un-Chineseness

- Western Orientalist Fantasy?
- A Uniquely Hong Kong Perspective
- Affect & the Emotional Tone

Discussion

- How was violence portrayed in *A Better Tomorrow*? How was it similar or different from *Branded to Kill* and *Sonatine*?
- *A Better Tomorrow* features three main characters, all of which are men. How was masculinity and femininity portrayed in the film? How was masculinity depicted in relation to brotherhood? Women, on the other hand, are not featured in the film and play a very small part. Why do you think that is? What kind of effect does this have on the story and the viewer?

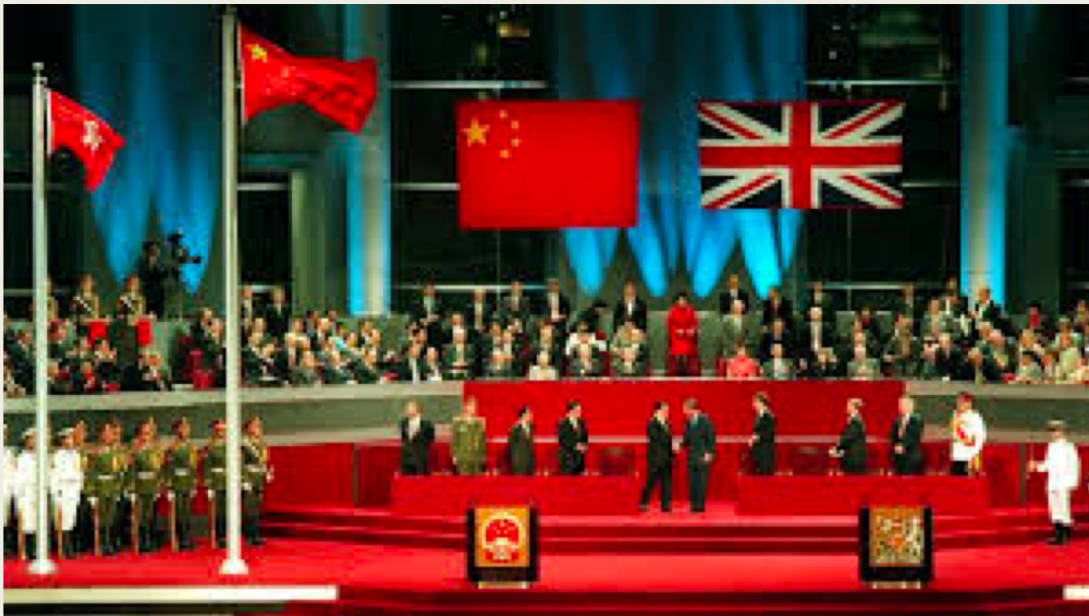


BROTHERHOOD AND BETRAYAL:

Hong Kong's Int/ernal Affairs

KEYWORDS: SAR, ONE COUNTRY TWO SYSTEMS

Hong Kong 1997-



- Sino-British Joint Declaration
- 1997 Handover
- People's Republic of China & Territoriality
- Hong Kong Sovereignty
- One Country Two Systems
- Perpetual uncertain future...



Hong Kong's Cinema Industry 1997-2008

- 1997 handover, 2008 Beijing Olympics
- Relative Political Autonomy
- Pro-Beijing/ Pro-Democracy
- No formal censorship
- China Co-productions
- Increasing awareness of the PRC

Infernal Affairs (2002)

- Hong Kong Film
- New World
- The Departed
- Trilogy

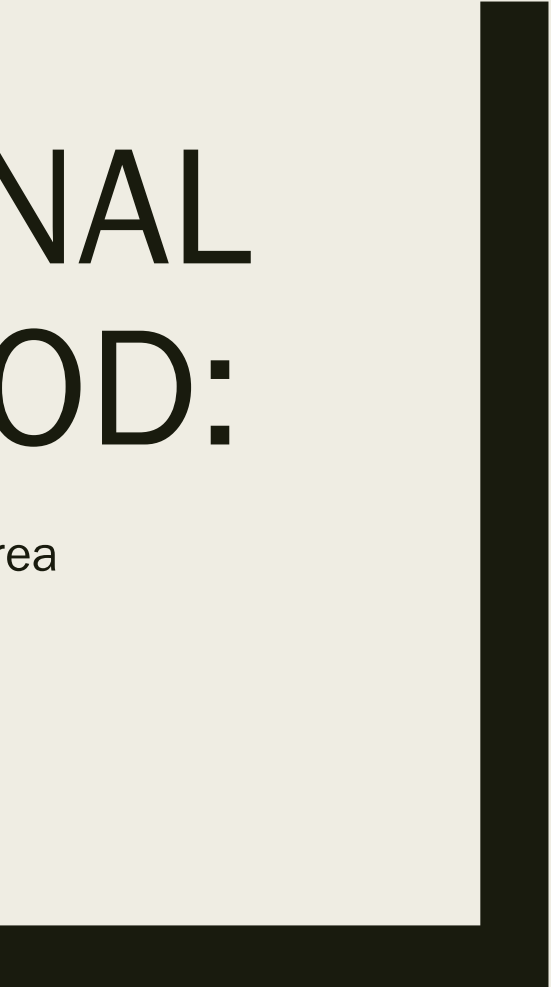
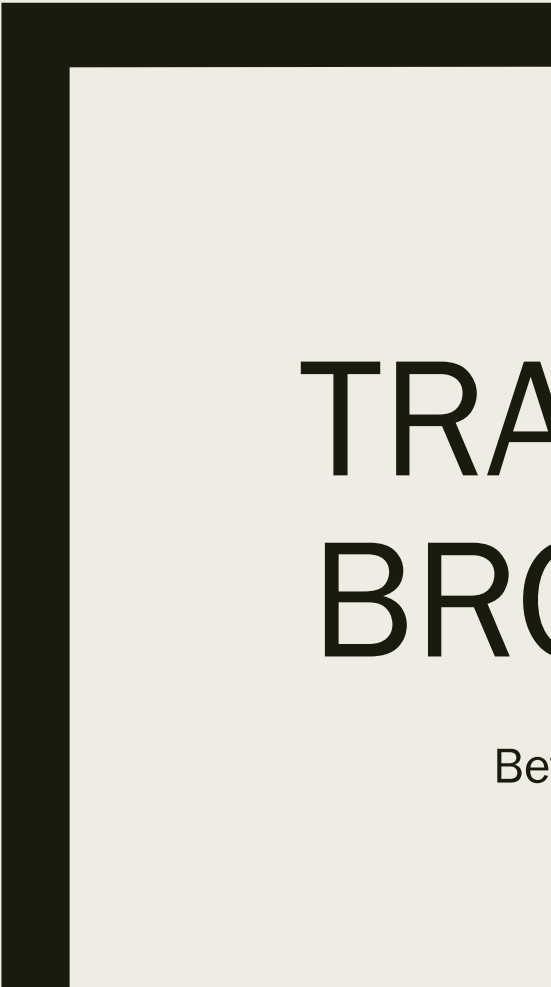


A minimalist graphic on a light beige background. The word "FACILITATION" is centered in a bold, black, sans-serif font. It is framed by thick black L-shaped lines: one at the top-left corner, one at the bottom-right corner, and a vertical line on the left side. The overall composition is clean and modern.

FACILITATION

Discussion

- Compare and contrast *Infernal Affairs* and *A Better Tomorrow*. How are triad members and illicit industries portrayed in the two films? Do you see similarities or differences in the way that the two films depict violence? How can we account for the ways in which each film choreographs scenes of violence?
- Why do you think that *Infernal Affairs* had a plot that focused on the fear of the traitor within? Do you see a historical or contextual connection between the conditions of a post-1997 Hong Kong and the film?
- This film is not a co-production. Hong Kong films are increasingly aware of the PRC and participate in co-produced films. Why do you think that the *Infernal Affairs* franchise has not participated in the co-production model? Do you think that *Infernal Affairs* is a purely Hong Kong film? If so, what does that mean?



TRANSNATIONAL BROTHERHOOD:

Between Hong Kong and South Korea

KEYWORDS: TRANSNATIONALISM, BROTHERHOOD, MASCULINITY

QUIZ

IN THE FILM *A BETTER
TOMORROW* (2010),
WHERE DID KIM HYUK
AND KIM CHUL
ORIGINALLY COME FROM?



BUT FIRST! A bit of South Korean History

- 1910-1945 Japanese Rule & Colonialism
- Republic of Korea & the Democratic People's Republic of Korea
- Unstable government & Military Dictatorship
- 1979 Chun Doo-Hwan & Martial Law
- Gwangju Massacre



ROK & DPRK

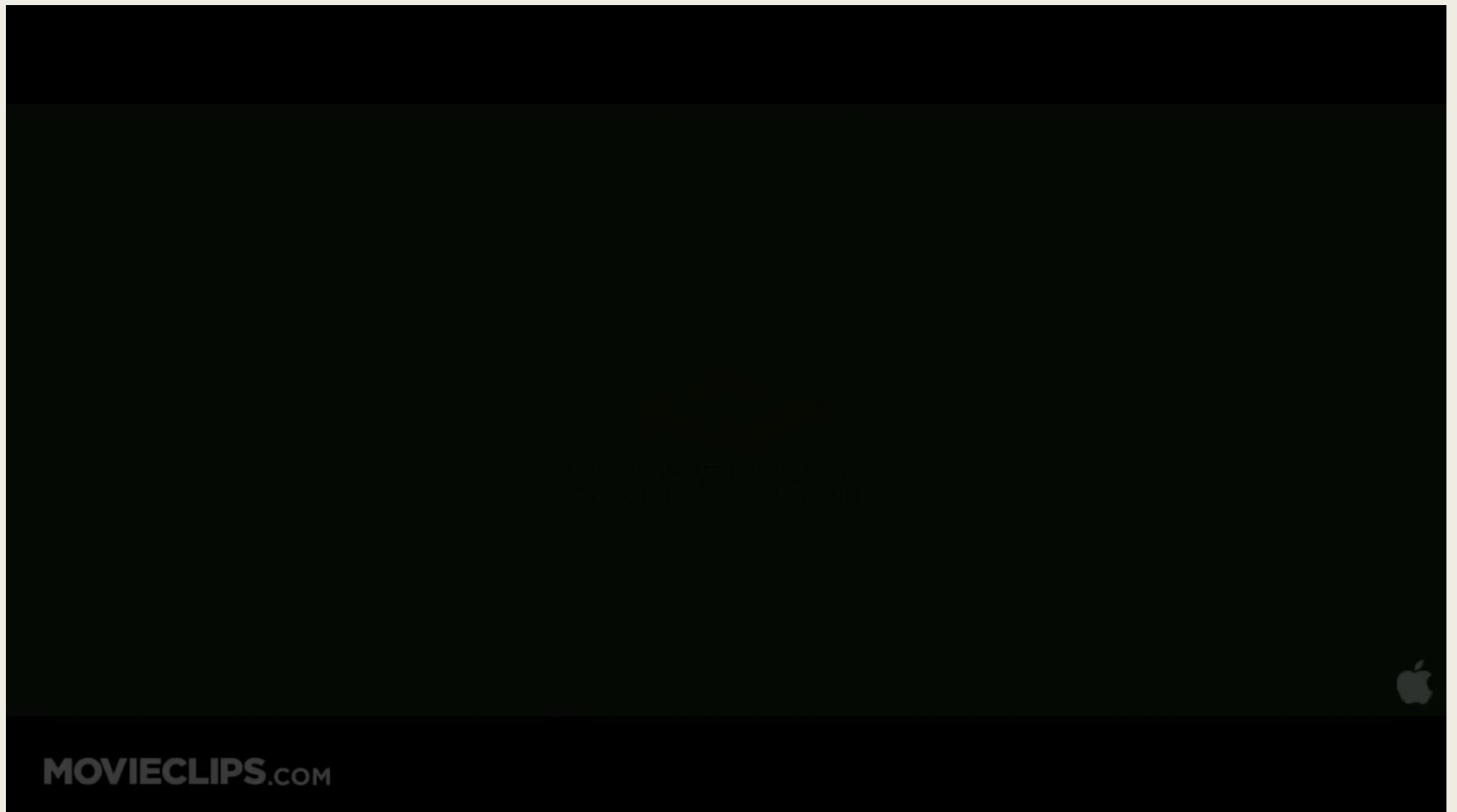
- Ideological Split
- Families torn apart
- Sunshine Policy
- Nuclear Threat
- Moon Jae-in & Summits with DPRK

Hong Kong & South Korea

- Colonial Pasts
- Uncertain Futures
- A Crisis of Masculinity & Brotherhood
- A Better Tomorrow



The Gangster Genre in South Korea (Preview for Friday~)



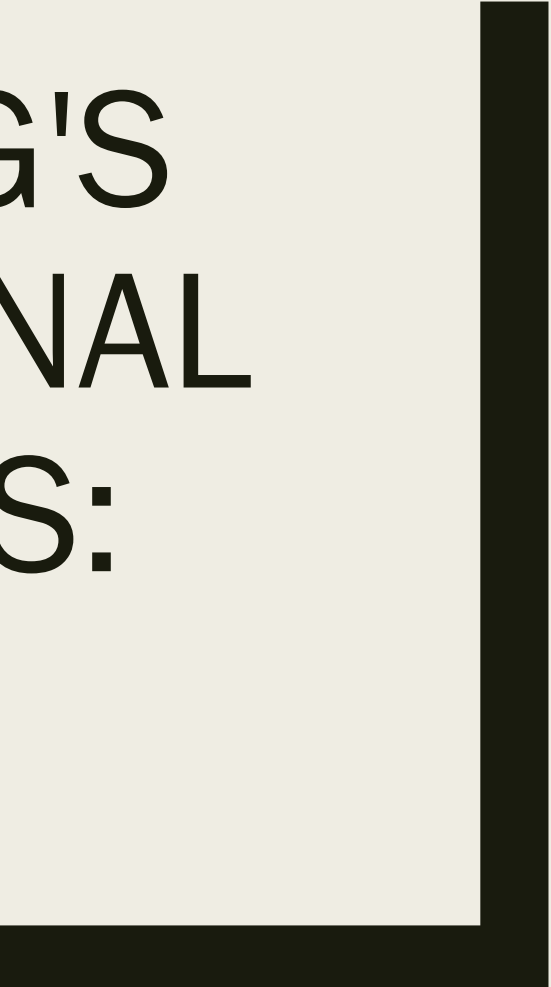
Discussion

- Why do you think that 2010's *A Better Tomorrow* featured a character from North Korea? How does that change the story from the 1986 film?
- Compare and contrast the way masculinity and femininity are portrayed in both the 1986 and 2010 version. How is brotherhood depicted in the film? What kinds of connection does masculinity have with violence? What kinds of roles do women play in the two films? How are they similar or different?
- Which film did you like better and why? How did the images or narrative resonate with you? Why do you think there was a South Korean remake/ adaptation of *A Better Tomorrow*?



HONG KONG'S TRANSNATIONAL GANGSTERS:

Exporting a Genre



South Korean Media Industry

- Japanese Occupation & Censorship
- Rise of South Korean Cinema
- Motion Picture Law of 1984/1986
- 1997 Asian Financial Crisis



Contemporary South Korean Media

- Hallyu/ Korean Wave
- Regional export of media





New World (2013)

- Park Hoon-Jung dir.
- Adaptation of *Infernal Affairs*
- Yanbian and Joseonjeok (ethnically Korean living in China)
- Commentary on *chaebol*

Discussion

- What is Law's main argument in his discussion of *Infernal Affairs*? Do you find it convincing? How does he make his argument? What method does he use and how does he present evidence of his argument? How does *Infernal Affairs* grapple with the local history of Hong Kong? Can the same be said about *New World*? Can we apply the same argumentation to the 2013 South Korean film? If so, how? Or why not?

GANGSTER GENRE(S)

Wrapping up this sub-module.

